

Asher B. Durand, N.A.

SPA

Ort

1887

EXECUTOR'S SALE

FREE EXHIBITION, DAY AND EVENING

AT

Ortgies' Art Gallery, 345 and 347 Broadway

NEW YORK

STUDIES IN OIL

BY

ASHER B. DURAND, N.A., DECEASED

ENGRAVINGS

BY

DURAND, RAPHAEL MORGHEN, TURNER, W. SHARP
BARTOLOZZI, WILLE, STRANGE
AND OTHERS

ALSO, A CHOICE COLLECTION

OF

FINE ILLUSTRATED ART BOOKS

TO BE SOLD AT AUCTION, WITHOUT RESERVE

TO CLOSE THE ESTATE

WEDNESDAY AND THURSDAY EVENINGS

APRIL 13TH AND 14TH, AT 7.30 O'CLOCK

WM. B. NORMAN, - - AUCTIONEER

BY ORTGIES & CO.

1887

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Article is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

— ORTGIES & CO., AUCTIONEERS.

ASHER BROWN DURAND was born in Jefferson village, State of New Jersey, in 1796. His taste for art showed itself at an early age in the direction of line engraving, and when he was seventeen he was sent to New York to perfect himself in that branch of art. The first result of his proficiency, which established his reputation, was the engraving of the "Declaration of Independence" for the painter of it, Col. John Trumbull, who appreciated the talent of the young engraver and gave him the commission. This engraving was completed in 1825. After this, down to 1835, Mr. Durand executed many important engravings, among which are a series of portraits of eminent Americans for the National Portrait Gallery, embracing two portraits of "Washington," one after the portrait by Stuart, and the other after the portrait by Trumbull; "Charles Carroll, of Carrollton;" "John Trumbull," the artist; "Commodore Decatur," "Chief-Justice Marshall," "Aaron Ogden," and others; "Musidora," after his own design, and "Ariadne," after the picture by John Vanderlyn, now in the Pennsylvania Academy of the Fine Arts, Philadelphia.

During this period Mr. Durand not only pursued the art of engraving, but he practiced drawing assiduously, as well as painting figure-subjects, landscapes and portraits. The first portrait he painted was that of his mother, in 1822. From 1826 to 1832 he painted and exhibited annually in the National Academy of Design, of which he was one of the founders, several historical works, his favorite pursuit. The catalogues of the National Academy contain several titles showing his ambition in this direction—"Hagar and Ishmael," "Samson and Delilah," and others. They also record portraits and landscapes, which two branches of art were the most popular with the public and the most readily appreciated. His latest historical works consist of "The Capture of Major André," "The Wrath of Peter Stuyvesant," and "Harvey Birch and Washington." At this time the resources of the artist were limited; models could not be had, nor costumes; while amateurs of art craved portraits and landscapes, in which a natural artistic sentiment could find its most immediate gratification. Some idea of the state of things may be had from the fact that the predecessors of Mr. Durand, West, Trumbull and Allston, could follow the higher range of art only by going to Europe. It is probable that the historical works executed by Mr. Durand were the first of the class produced here wholly out of local resources. Owing to these difficulties and many others, Mr. Durand gave up historical art, and confined himself to meeting the taste of the time and place.

His principal works at this period, other than those above mentioned, consist of portraits, and many of them of distinguished men, among whom may be mentioned, "James Madison," "General Jackson," "John Quincy Adams," "Edward Everett," "Chancellor Kent," and "Aaron Ogden." His latest portrait is that of Mr. Bryant, painted about 1855.

In 1840, Mr. Durand visited Europe, where he remained a year. Most of the works executed during this visit belong to the historical category. He made studies of models in Rome, including a series of heads of old men, and painted one or two ideal heads, of which "Il Pappagallo" is the principal. In addition to these he made copies from Titian, Rembrandt, and other old masters. His study of nature was confined mostly to pencil memoranda of scenes which he painted on his return home. For a time his style was influenced by European impressions, but these were soon lost on again resorting to his familiar haunts.

Landscape art finally became his principal aim, and from 1841 this remained his steady pursuit up to the close of his life. His leading works are "Lake Scene," "Western Emigrants," "Morning and Evening," "Close of a Sultry Day," "An Old Man's Reminiscences," "Dover Plains," "Thanatopsis," "Summer," "God's Judgment upon God," "Lake Hamlet," "A Symbol," "Primeval Forest," "The Beeches, Sunset," "In the Woods," "June Shower," "Sunday Morning," "Head of Plaaterkill Clove," "A Wood Scene," "Lake George," and many others. His last work, painted in 1879, is "Sunset View, a souvenir of the Adirondacks." At the age of eighty-three he laid down his palette and brushes because "his hand would no longer do what he wanted it to do."

The titles of Mr. Durand's landscapes show the nature of his mind and the object he had in view. To him art was poetry, and not merely imitative painting; he composed pictures out of the objects nature presented to him to express the feelings and ideas which were stirred within him by his experience and his intercourse with nature. There was no distinction with him between the real and the ideal; all he cared to do was to faithfully portray the forms and color of the world around him to convey to others an impression of the beauty which wholly absorbed him.

Among Mr. Durand's finest productions are his studies from nature. These he prized most himself, and was always loth to part with them. They exhibit the freshness of his artistic feeling, and, at the same time, the highest reach of his technical skill. This sale embraces the best and last of his salable works.

The small exhibition of his works accompanying that of the studies offered for sale is intended merely to show the variety of his artistic aims, and the character of his achievements.

Persons unable to attend the sale, and wishing to leave bids for any of the pictures, may confide them to either of the following named gentlemen:—

Daniel Huntington, President National Academy of Design,
No. 49 East 20th Street.

Samuel P. Avery, No. 86 5th Avenue.

CATALOGUE.

Wednesday Evening's Sale.

ENGRAVINGS.

1 Lithographs.	5 pieces
2 Washington, after Canova and Crawford, folio.	2 pieces
3 Letter Writer, by Burnet.	
4 Repose in Egypt, engraved by Longhi, 4to.	
5 Prince Albert and Queen Victoria, folio.	2 pieces
6 Etching, by Pinelli.	4 pieces
7 Engravings, after Rubens, Veronese, etc.	31 pieces
8 Engravings, Orleans Gallery.	9 pieces
9 Figures by Raphael, lithographs.	2 pieces
10 Engravings, landscapes, etc.	7 pieces
11 Engravings.	11 pieces
12 Engravings, after Claude.	2 pieces
13 Tom Paine, Swedenborg and other portraits.	7 pieces
14 Portraits, after Sir Joshua Reynolds, Mansfield, Harris Robinson, Granby, and Temple, mezzotints.	
15 Mezzotints, after Liversage.	15 pieces
16 Views in Switzerland, aquatint.	7 pieces
17 Outlines after Domenichino.	7 pieces
18 Compositions, "St. Francis."	6 pieces
19 Engravings from frescoes of Ghirlandaio and others.	25 pieces
20 Charles Carroll of Carrollton, engraved by Longacre, folio.	
21 Anatomical plates and drawings.	28 pieces
22 Indian portraits.	5 pieces
23 Landscapes.	14 pieces
24 Outlines, "Escape of Captain Wharton," by Ehninger.	2 pieces
25 American portraits.	6 pieces
26 Various subjects.	5 pieces
27 Mezzotints after Morland.	3 pieces
28 Illustrations of the Columbiad, engraved by Raimbach and others.	4 pieces

- | | |
|---|-----------|
| 29 Engravings, some proofs. | 10 pieces |
| 30 Engravings. | 5 pieces |
| 31 Engravings. | 4 pieces |
| 32 The American horse Eclipse, engraved by Wright after Fisher, N. Y., 1823, and 4 other horses. | 5 pieces |
| 33 Portrait of Washington, by P. Maverick, 1815 (Baker No. 404), and 3 examples of script, one torn. | 4 pieces |
| 34 Landscapes after Poussin and others. | 5 pieces |
| 35 Landscape. | |
| 36 Colored lithograph, "Les Paturages," after Rosa Bonheur, lithograph "Les Deux Sœurs" after Winterhalter. | 2 pièces |
| 37 Engravings, The Pieta and St. Lawrence, published by the Arundel Society. | 2 pieces |
| 38 Engravings, "The Hours" after Raphael. | 12 pieces |
| 39 Engravings after Rubens and others. | 5 pieces |
| 40 "Declaration of Independence," engraved by Maverick, 1818, with fac-simile signatures, folio. | 4 pieces |
| 41 The Pointer, engraved by John Scott. | |
| 42 Anne Page, Slender, and Shallow, painted by C. R. Leslie, engraved by C. Burt. | |
| 43 Faetonte, after Richard Wilson. | |
| 44 Bishop Philander Chase, D.D., "mezzotint" by Turner, folio. | |
| 45 John Clerk (Lord Eldon) engraved by Turner, after Raeburn, mezzotint. | |
| 46 Washington, full length, engraved by T. Kelly, after Stuart, folio, scarce. (Baker, 267.) | |
| 47 West Point (colored), by W. J. Bennett. | |
| 48 The Witch of Endor, engraved by W. Sharp, after B. West. | |
| 49 Mexican News, engraved by Alfred Jones, after Woodville, folio. | |
| 50 Vue prise à Samboagan, engraved by E. Aubert. | |
| 51 Sir Roger de Coverly, engraved by Meyer, after C. R. Leslie, folio. | |
| 52 Benevolent Cottagers, engraved by John Scott, after Callcott, folio, proof. | |
| 53 Abraham Lincoln, engraved by Halpin, after Carpenter, folio, proof. | |
| 54 Etching of The Last Supper, by Raphael Morghen, after the picture by Leonardo da Vinci, folio. (Presented to Mr. Durand, by S. F. B. Morse). | |
| 5 Coriolanus, folio. | |

- 56 The Prodigal Son, after Salvator Rosa, folio.
- 57 Alfred the Great, engraved by W. Sharp, after B. West.
- 58 Perseus, after Canova's statue, folio.
- 59 Halte Flamande, after Ostade, folio.
- 60 William Cullen Bryant, lithograph, folio.
- 61 William S. Mount, lithograph, folio.
- 62 Clorinde et Tancrède, engraved by Porporati, folio.
- 63 Friedrich von Holstein Beck, engraved by Bause, folio.
- 64 The Doctors of the Church, engraved by W. Sharp, after Guido Reni, *rare*.
- 65 Madonna, engraved by Picart, after Correggio.
- 66 Charles the First, engraved by W. Sharp, after Van Dyck, folio, *fine impression*.
- 67 Gabriel Senac de Meilhan, engraved by Bervic.
- 68 Diana and Acteon, engraved by Woollett.
- 69 The Embarkation of St. Ursula, engraved by Fettler, after Claude.
- 70 Jacques Delille, engraved by Laugier.
- 71 The Riot in Broad Street, 1780, engraved by Heath.
- 72 The Battle at La Hogue, engraved by Woollett.
- 73 Premiere Lecon d' Amitie Fraternelle, engraved by De Launay.
- 74 The Voyage of Life (4 plates), engraved by Smillie, after Cole, artist's proofs.
- 75 Oliver Cromwell, engraved by Dupont, after Delaroche.
- 76 Landscape, engraved by Woollett and J. Browne, after Poussin.
- 77 Death of Leonardo da Vinci, etching by Cades, *rare*.
- 78 Marion Crossing the Pedee, engraved by C. Burt, after Ranney.
- 79 Madonna.
- 80 Thomas A. Cooper, engraved by Meyer, folio, *very rare*.
- 81 Clara Fisher, after Inman, folio, proof, *very rare*.
- 82 Orlando and Olympia, engraved by Bartolozzi.
- 83 Angelica and Medora, engraved by Giov. Folo.
- 84 Summer, engraved by Fittler.
- 85 Washington Irving, engraved by Danforth after Leslie, proof, 4to.
- 86 Joseph Parrocel, engraved by Wille.
- 87 Thomas Paine, engraved by W. Sharp after Romnev
- 88 Washington, engraved by Wright Smith (2).
- 89 The Tea-tax Tempest, proof, *rare*.

- 90 Wm. Woollett, engraved by Sherwin, *damaged*.
- 91 General Washington, engraved by Heath, *fine impression*.
- 92 Nicolaus Vleughels Parisiens, engraved by Juret.
- 93 Leonardo da Vinci, engraved by Raphael Morghen.
- 94 Esther and Ahasuerus, engraved by Strange.
- 95 Le Concert de Famille, engraved by Wille, *brilliant impression*.
- 96 Le Cabaret Flamand, engraved by De Longueil after Ostade.
- 97* Jean de Jullienne, engraved by Balechon.
- 98 Clytie, engraved by Bartolozzi, after Annabale Caracci.
- 99 Marche de Silene, engraved by De Launay after Rubens.
Fine impression.
- 100 Orpheus, drawn and engraved by Crawford, proof, folio.
Presentation copy, with artist's autograph.
- 101 Celadon and Amelia, engraved by Woollett, *rare*.
- 102 Jupiter et Antiope, engraved by Audouin after Correggio.
- 103 Washington, engraved by W. E. Marshall after Stuart,
artist's proof. Presentation copy.
- 104 The Good Woman of Normandy, engraved by Wille.
- 105 Sister of the Good Woman of Normandy, engraved by
Wille.
- 106 Hippocrate refuse les Présens d'Artaxerces, engraved by
Massard after Girodet.
- 107 Death of —, by Bartolozzi.
- 108 Landscape by Claude, engraved by Valli.
- 109 The Triumph of David, engraved by Ravenet after Poussin.
- 110 Jean Baptiste Masse, engraved by Wille.
- 111 Samuel Bernard, engraved by Drevet.
- 112 Venus, Cupid and Satyr, engraved by Bartolozzi.
- 113 Landscape, engraved by Woollett after Smith of Chichester.
- 114 The Rural Cot, engraved by Woollett after G. Smith,
folio.
- 115 The Hay-makers, engraved by Woollett after G. Smith,
folio.
- 116 Queen Catherine, folio.
- 117 Abraham Lincoln, engraved by W. E. Marshall, artist's
proof, presentation copy, folio.
- 118 General Grant, engraved by W. E. Marshall, artist's
proof, presentation copy, folio.
- 119 General Grant, engraved by W. E. Marshall, artist's
proof, presentation copy, folio.

- 120 Declaration of Independence, fac-similes, folio. 2 copies
- 121 Two Heads, after Lawrence, 4to.
- 122 Noonung, engraved by Alfred Jones after Mount, artist's proof, folio.
- 123 Sparking, engraved by Alfred Jones after Edmunds, proof, folio.
- 124 Capture of Major André, engraved by Alfred Jones after A. B. Durand, proof, folio.
- 125 Anne Page, Slender, and Shallow, engraved by C. Burt after Leslie, proof, folio.
- 126 The Young Bird, by John Burnet, folio.
- 127 The Jew's Harp, engraved by Burnet after Wilkie, 4to.
- 128 The Piper, engraved by Smith after Wilkie, 4to, folio.
3 pieces.

ENGRAVINGS BY A. B. DURAND.

- 129 Ariadne, after Vanderlyn, artist's proof before letter, folio. *Very rare.*
- 130 Do., open letter proof.
- 131 Do., plain impression.
- 132 Musidora, after his own design, open letter proof. *Very rare.*
- 133 Elias Boudinot, after Waldo and Jewett (tom).
Andrew Jackson, after John Vanderlyn, folio, open letter proof.
- 135 David Crockett, after A. L. De Rose.
- 135a Oliver Wolcott, after Sully, folio.
- 135b Rev. J. B. Romeyn, after Waldo and Jewett, 4to.
- 135c Cadwallader D. Colden, after Waldo and Jewett, 4to.
- 135d Washington, after Stuart, proof, 4to.
- 135e Robert C. Sands, after Weir, proof, 4to.
- 135f Edmund D. Griffin, after Rogers, proof, 4to.
- 135g Charles Carroll of Carrollton, after Harding, proof, 4to.
- 135h Catherine M. Sedgwick, after Ingham, proof, 4to.
- 135i Rev. Wm. Patton, after Metcalf, proof, 4to.
- 135j Georgius Jones, histrio (Count Joannes), after Agate, proof, 4to.
- 135k Chief-Justice Marshall, after Inman, proof, 8vo.
- 135l Sisters, after S. F. B. Morse, proof, 4to.
- 135m Dull Lecture, after G. S. Newton, 4to.
- 135n Anne Page, Slender, and Shallow, after Leslie, 4to
- 135o Gypsying Party, after Leslie, proof, 4to.

135^p American Landscape, Weehawken, Catskill, Fort Putnam, Delaware Water Gap, Sawkill Valley, and Win-nipiseogee, proofs, 4to.

- 136 Dover Plains, engraved by Smillie after A. B. Durand, proof, folio.
- 137 Card Players, engraved by Burt after Woodville, proof, folio.
- 138 Mount Washington, engraved by Smillie after Kensett, folio, proof.
- 139 The New Scholar, engraved by Jones after Edmunds, folio, proof.
- 140 Dream of Arcadia, engraved by Smillie after Cole, folio, proof.
- 141 Old '76 and Young '48, engraved by Pease after Woodville, folio, proof.
- 142 Bargaining for a Horse, engraved by Burt after Mount, folio, proof.
- 143 American Harvesting, engraved by Smillie after Cropsey, folio, proof.
- 144 The Image Breaker, engraved by Alfred Jones, after Leutze, folio.
- 145 Death of Montgomery, engraved by Ketterlinus, after Trumbull, open-letter proof with key, folio. 2 pieces
- 146 The Battle of Bunker Hill, engraved by Milton, after Trumbull, open-letter proof with key, folio. 2 pieces
- 147 Plan of New Orleans, engraved by Rollinson, 1817, folio.
- 148 Plan of the old Capitol, Washington, folio.
- 149 Portrait of Washington, engraved by P. Maverick, monumental design, *rare*.
- 150 Meditatione, drawn and designed by Lauro.
- 151 Old engravings, folio. 4 pieces
- 152 Views in London, folio. 7 pieces
- 153 Horses, lithographs. 13 pieces
- 153^a Views, etc. 15 pieces
- 154 Roman Costumes, colored, by Pinelli. 10 pieces
- 155 The Senses and the Elements, engraved by Le Bas, after Terniers. 9 pieces
- 156 Foreign views. 8 pieces
- 157 Histoire d'un Hussard, lithographs. 12 pieces
- 158 Illustrations to Irving's "Washington," by Darley, proofs. 5 pieces
- 159 Portraits, Everett, Webster, Willis, etc. 8 pieces

- | | |
|---|-----------|
| 160 Portraits, Andrew Jackson, Miss Vanderhoff and Fanny Kemble, 4to. | 3 pieces |
| 161 Portraits, Goldsmith, George I., etc. | 10 pieces |
| 161a Portraits, Erksine, Columbus, etc. | 13 pieces |
| 162 Bishop Bowen, proof, folio. | |
| 163 Rev. J. H. Livingston, proof, 4to. | |
| 164 Simon Snyder, engraved by Edwin, folio. | |
| 165 John Quincy Adams, engraved by Kearney, 4to. | |
| 166 Fanny Kemble, after Lawrence, folio. | |
| 167 Dr. Tidyman, engraved by Welch, 4to. | |
| 168 Washington, engraved by Nutter, 1798, 4to. | |
| 169 Milton, engraved by Houbracken, folio. | |
| 170 Lithographs. | 16 pieces |
| 171 Lithographs. | 20 pieces |

ENGRAVINGS AFTER THE WORKS OF J. M. W. TURNER.

(*Selected with reference to the comments on them in Ruskin's "Modern Painters."*)

- | | |
|---|----------|
| 172 Views, by Finden, Wallace and others. | 5 pieces |
| 173 Devon, engraved by Lupton. | |
| 174 Rivers of England, engraved by C. Turner. | 2 pieces |
| 175 Views, Stonehenge and Castles Linlithgow, Alnwick, Lulworth, Borthwick, Upnow and Bernard. | 7 pieces |
| 176 Views, engraved by Cooke; Pevensey Bay, Battle Abbey, Brightling, Heathfield, Ashburnham, proofs. | 5 pieces |
| 177 Views, The Ivy Bridge, engraved by Allen, Dover Castle, engraved by Brandard, proofs before letter. | |
| 178 Æsacus and Hesperus, drawn, etched and engraved by J. M. W. Turner, fine proof, <i>very rare</i> . | |

The first state has the face of Hesperus turned towards Æsacus, and is extremely rare; the second state has the face turned away.

"It is often considered to be the finest and it is probably the rarest of the published 'Liber' plates."—RAWLINSON.

- | | |
|--|--|
| 179 Jason, drawn and etched by J. M. W. Turner, engraved by C. Turner, proof, <i>very rare</i> . | |
|--|--|

First published states of five different states. Mr. Ruskin includes it among the most desirable for study, and classes it among the five or six finest subjects of the "Liber."

- | | |
|--|-----------|
| 180 Views in Yorkshire, engraved by Pye, Landseer, Heath, Middiman, etc., India proofs, folio. | 20 pieces |
| 181 Dido and Æneas, engraved by Smith, proof before letter, folio. | |

- 182 Heidelberg, engraved by Prior, before letter, folio.
- 183 Tivoli, engraved by Goodall, folio.
- 184 Mercury and Argus, engraved by Willmore, folio (framed).
- 185 Blue Lights (framed).
- 186 Temple of Jupiter, engraved by Pye (framed).

FRAMED ENGRAVINGS.

- 187 Diogenes.
- 188 Phœdre at Hippolyte, engraved by Desnoyers, after Guérin.
- 189 Uncle Toby and the Widow Wadman, engraved by M. J. Danforth after Leslie.
- 190 Louis XVI., engraved by Bervic.
- 191 Madonna de Seggia, engraved by Garavaglia after Raphael.
- 192 The Nativity, engraved by Rahl, after Correggio, proof before letter.
- 193 L'Acadie, engraved by Mathieu, after Poussin.
- 194 The Glee Maiden, engraved by Lambstocks, after Lauder.
- 195 The Lover's Quarrel, engraved by Heath, after Newton.
- 196 The Last Supper, engraved by Burt, after Da Vinci.
- 197 Francesca de Moncada, engraved by Raphael Morghen, after Leonardo da Vinci.
- 198 L'Instruction Paternelle, engraved by Wille, after Terburg.
- 199 Holy Family, engraved by Garavaglia, after Raphael.
- 200 Madonna of the Sack, engraved by Raphael Morghen, after Andrea del Sarto.

ILLUSTRATED AND ART BOOKS.

- 201 American Theatre, history of, by William Dunlap, 8vo, cloth. New York, 1832
- 202 Ancient Terra-cottas in the British Museum, 40 plates, 4to, boards. London, 1810
- 203 Andrea Del Sarto, Pitture a Fresco, 12 plates, folio. Florence, 1846
- 204 Antiquarian Itinerary, comprising specimens of architecture, monastic, castellated and domestic, with other vestiges of antiquity in Great Britain, illustrated, 7 vols. 8vo, cloth. London, 1816
- 205 Biblia Ectypa, folio, half calf. Augsberg, 1787

- 206 Bilder Bible, 4to, calf.
- 207 Bryant (William Cullen), A Forest Hymn, with illustrations by John A. Howe, 8vo, half calf.
New York, 1860
- 208 Cabinet gallery of pictures by the First Masters of the English and Foreign Schools, 72 line engravings with critical dissertations by Allan Cunningham, 2 vols. 8vo, cloth.
London, 1834
- 209 Catalogue Raisonne de la Galerie Electoral de Düsseldorf, 30 plates, 2 vols. 4to, boards.
Balse, 1778
- 210 Cathedral of Milan, description of, by Ferd. Artaria, 65 plates, 4to, boards.
Milan, 1823
- 211 Chapel and Church Architecture, by Rev. George Bowles, folio, cloth.
Boston, 1856
- 212 Classic Tour through Italy (1802), by Rev. John Chetwode Eustace, with map and plans of churches, 6th edition, 4 vols. 8vo, boards.
London, 1821
- 213 Costume of the Ancients, by Thomas Hope, with outline illustrations, 2d edition, 8vo, calf.
London, 1809
- 214 Dictionnaire de Biographie et D'Histoire, by C. Dezobry e T Bachelet, 2 vols. 8vo, half morocco.
Paris, 1857
- 215 Ecclesiastical Architecture of England during the Middle Ages, with 10 illustrative plates, by the Rev. John Milner, D.D., F.S.A., 3d edition, 8vo, cloth.
London, 1835
- 216 Elizabethan Architecture, by James Hakewill, illustrated, 8vo, cloth.
London, 1835
- 217 Engraved views, after Claude, Poussin and others, 44 plates.
- 218 Engravings from Ancient Marbles in the British Museum, Part IV., 28 plates, 4to, boards.
London, 1820
- 219 Etchings. Life in Russia, by J. B. le Prince, 69 plates, 4to, half calf.
Paris, n. d.
- 220 Finden's Royal Gallery of British Art, 48 engravings with text and fac-simile autographs of subscribers, subscription copy, in portfolio.
London
- 221 Galérié du Duc de Parme Peinte a Rome par Annibale Carache dans le Palais Farnese, gravé par De Poilly, 53 plates.
Paris
- 222 Galérié du Palais Royal. gravé d'apres les Tableaux des different Ecoles, 69 plates.
Paris, 1786
- 223 Gallery of Modern British Artists, illustrated, 4to, half calf.
London, 1834
- 224 Greece, Classical and Topographical Tour through, during the years 1801-1805-1806, by Edward Dodwell, F.S.A., 2 vols. 4to, boards.
London, 1819

- 225 Grosvenor Gallery, catalogue of pictures, illustrated, by John Young, 4to, half calf. London, 1821
- 226 Hayden (Benjamin Robert), Life of, edited and compiled by Tom Taylor from his autobiography and journals, 3 vols. 8vo, cloth. London, 1853
- 227 Home Book of the Picturesque American Scenery, Art and Literature, 13 steel engravings, 4to, morocco, gilt. New York, 1852
- 228 Homer, His Odysses, translated, adorned with sculpture, and illustrated, with annotations by John Ogilby, Esq., master of His Majesty's revells in the Kingdom of Ireland, 4to, calf. London, 1669
- 229 Jarves (James Jackson), Art Studies: The Old Masters of Italy, Painting, copper-plate illustrations, ornamented title, morocco, gilt. New York, 1861
- 230 Landscape Illustrations of the Bible, engraved by W. and E. Finden, by Rev. Thomas Hartwell Horne, B. D., 2 vols. 4to, half calf. London, 1836
- 231 Lavater (John Caspar), the whole works on physiognomy translated from the last Paris edition by George Grenville, Esq., illustrated by several hundred engravings, 4 vols. 8vo, calf. Title page to first volume wanting. London, n. d.
- 232 Le Grand Galerie de Versailles Peint par Charles Le Brun, large folio. Paris, 1752
- 233 Les Metamorphoses D'Ovid apres les dessins des meilleurs Peintures Français par Le Mire et Basan, with signature of Sir Joshua Reynolds, 4to, calf. Paris, 1767
- 234 Les Peintures de Charles le Brun et D'Eustache Le Sueur, 43 plates, folio. Paris, 1740
- 235 Les Ruines des plus Beaux Monuments de la Grece, par M. Le Roy, 61 plates, 2 vols. folio, half calf. Paris, 1770
- 236 Loggie di Rafaele nel Vaticano, 36 plates, large folio.
- 237 Lynch (Anne C.), Poems, with illustrations by Durand, Huntington, Darley, 8vo, cloth. New York, 1849
- 238 Michael Angelo Buonarroti, Life of, by R. Duppa, L.L.B., illustrations, 3d edition, 2 vols. 8vo, calf. London, 1816
- 239 Missale Romanum, 4to, calf. Venice, 1656
- 240 Orlando Furioso di M. Lodovico Ariosto, illustrated, 8vo, half calf. Venice, 1584
- 241 Perspective Drawing, by Charles Hayter, illustrated, 8vo, cloth. London, 1845
- 242 Piranesi Giovambatista, Antichita D'Albano e di Castel Gandolfo, 49 plates, large folio, half calf. Rome, 1764
- 243 — Architectux Grecques et Romaines, 85 plates, large folio, half calf.

- 244 — Cammini (Chimney Pieces), 70 plates, large folio,
half calf.
- 245 — Raccolta di Alcuni Disegni del Barberi da cento
Dello Il Guercino, 23 plates, large folio.
- 246 Principles or Practice of Art, by J. D. Harding, illus-
trated, 4to, cloth. London, 1845
- 247 Raccolta dei principali Costumi Religiosi e Militari della
corte Pontificia, 45 colored plates. Rome, n. d.
- 248 Raimond La Fage, Recueil des Meilleurs Dessiens, plates,
2 vols. large folio. Paris, 1689
- 249 Raphael, Poussin, Domeniquin, Recueil des Meilleurs
Compositions gravees par Jean F. Ferrero. Roma
- 250 Recherches sur les Costumes et sur les Theatres de tous
les nations tant anciennes que modernes, colored illus-
trations, 4to, calf. Paris, 1790
- 251 Retzsch Moritz, Outline Illustrations to Shakspeare's
Hamlet, 15 plates. Leipsic, 1828
- 252 — Goethe's Faust, 29 plates. Stuttgart, 1830
- 253 — Shakespeare's Macbeth, 13 plates. Leipsic, 1833
- 254 — Faustus, 26 plates. London, 1825
- 255 — Schiller's Song of the Bell, 43 plates.
Stuttgart, 1834
- 256 Shakespeare's Romeo and Juliet, 13 plates. Leipsic, 1836
- 257 Reynolds, Sir Joshua, engravings from the works of, 100
plates, 4to, cloth. London, n. d.
- 258 Reynolds, Sir Joshua, memoirs of, by James Northcote,
8vo, boards. Philadelphia, 1817
- 259 Ruins of the Palace of the Emperor Diocletian at Spala-
tro, by R. Adam, F.R.S., F.S.A., 61 plates, folio.
London, 1764
- 260 Rural Architecture, by P. F. Robinson, F.A.S., 96 plates,
4to, half cloth. London, 1826
- 261 Ruskin's Modern Painters.
Vol. I. Of General Principles and of Truth.
Vol. II. Of the Imaginative and Theoretic Faculties.
Vol. III. Of Many Things.
Vol. IV. Of Mountain Beauty.
Vol. V. Of Leaf Beauty, of Cloud Beauty, of Ideas of
Relation.
5 vols. royal 8vo, cloth. London, 1846-1860

Rare edition : illustrated with 102 plates, mostly after designs by J. M. W. Turner and
Ruskin, and many woodcuts. Vols. II., III., IV., V. are first editions.

- 262 ——— Stones of Venice.
 Vol. I. The Foundations, 21 plates.
 Vol. II. The Sea Stories, 20 plates.
 Vol. III. The Fall, 12 plates.
 First edition, royal 8vo, cloth. London, 1851-1853
- 263 ——— The Seven Lamps of Architecture, 14 plates, 2d
 edition, royal 8vo. London, 1855
- 264 Sands, Robert C., works of, with memoir and portrait, 2
 vols. 8vo, cloth. New York, 1834
- 265 The Copper Slate Magazine, illustrated, 8vo, half calf.
 London, 1778
- 266 The Scenery of Greece, by William Linton, illustrated by
 50 plates, large paper, India proofs, 4to, cloth.
 London, 1856

TURNER, J. M. W., WORKS ILLUSTRATED BY.

- 267 Wanderings on the Loiré, by Leitch Ritchié, with 21 fine
 line engravings from drawings by J. M. W. Turner,
 R.A., 8vo, morocco, gilt. London, 1833
- 268 Wanderings on the Seine, by Leitch Ritchié, with 20 fine
 line engravings from drawings by J. M. W. Turner,
 R.A., 8vo, morocco, gilt. London, 1834
- 269 Sir Walter Scott's Works, 24 engravings, illustrating his
 poetical works, from designs by J. M. W. Turner, R.A.,
 4to, cloth. Edinburgh, 1852
- 270 Picturesque Views on the Southern Coast of England,
 from drawings made principally by J. M. W. Turner,
 R.A., 80 plates, 2 vols. 8vo, half calf. London, 1824
- 271 Harbours of England, text by John Ruskin, illustrated
 by engravings from designs made expressly for this
 work by J. M. W. Turner, R.A., 12 plates, 4to, cloth.
 London, 1856
- 272 Italy, by Samuel Rogers, with illustrations from drawings
 by J. M. W. Turner, 8vo.
- 273 Picturesque Tour of Italy, by James Hakewill, illus-
 trated by engravings from drawings by J. M. W.
 Turner and others, 4to, calf. London, 1820
- 274 The Turner Gallery, a series of 60 engravings from the
 principal works of J. M. W. Turner, with memoir and
 text by R. N. Wornum, 20 parts, folio, subscription
 copy. London, 1859-1861
- 275 Treasures of Art in Great Britain, by Dr. Waagen, 3 vols.
 8vo, cloth. London, 1854
- 276 Views in Greece and Italy, 37 plates, folio.

- 277 Views in Greece, with classical illustrations, by H. W. Williams, F.R.S.E., 2 vols. in 1, 4to, half calf.
London, 1829
- 278 Views in Rome, by Anthony Aquaroni, 90 plates.
- 279 Washington Allston, outlines and sketches engraved by J. and S. W. Cheney, 19 plates. Boston, 1850
- 280 Wilkie, Sir David, Life of, with his journals, tours, and critical remarks on art, and selections from his correspondence, by Allan Cunningham, with portrait, 3 vols. 8vo, cloth. London, 1843
- 281 World of Science, Industry and Art, illustrated, 4to, cloth. New York, 1854

Thursday Evening's Sale.

PAINTINGS IN OIL.

282

Study at Keene, Adirondacks.

$23\frac{1}{2} \times 14\frac{1}{2}$

283

Near Bolton, Lake George.

$23\frac{1}{2} \times 16\frac{1}{2}$

284

In the Clove, Catskills.

$17\frac{1}{2} \times 23\frac{1}{2}$

285

Keene Valley, Adirondacks.

$23\frac{1}{2} \times 13\frac{1}{2}$

286

Hudson River, near Fishkill Landing, looking South.

$23\frac{1}{2} \times 14\frac{1}{2}$

287

Near Kauterskill Falls.

$23\frac{1}{2} \times 17\frac{1}{2}$

288

Catskill Clove, South Side.

$23\frac{1}{2} \times 17\frac{1}{2}$

19

289

View at Hillsdale, N. Y.

$23\frac{1}{2} \times 16\frac{1}{2}$

290

Fallen Trunk, East Kill, Catskills.

$23\frac{1}{2} \times 14\frac{1}{2}$

291

At the Huddle, near Bolton, Lake George.

$23\frac{1}{2} \times 14\frac{1}{2}$

292

Near Fishkill Landing, N. Y.

$23\frac{1}{2} \times 14\frac{1}{2}$

293

East Branch, Ausable River, Adirondacks.

$23\frac{1}{2} \times 14\frac{1}{2}$

294

Study near Tannersville, Catskill Mountains.

$23\frac{1}{2} \times 14\frac{1}{2}$

295

Lake George, Black Mountains from Harbor Islands.

$23\frac{1}{2} \times 14\frac{1}{2}$

296

Brook Study, Keene Flats.

$23\frac{1}{2} \times 14\frac{1}{2}$

20

297

In the Clove.

22 x 18

298

Manchester, Vermont.

$17\frac{1}{2} \times 21\frac{1}{2}$

299

Study of Boulders, Catskill Creek near Palenville.

$23\frac{1}{2} \times 16\frac{1}{4}$

300

Rocks and Trees in the Catskills.

16 x $20\frac{3}{4}$

301

Below Haines' Falls, Catskills.

18 x 22

302

East Branch, Ausable River.

$23\frac{1}{2} \times 14\frac{1}{2}$

303

Boulders at Elizabethtown, Adirondacks.

$17\frac{1}{4} \times 21\frac{1}{2}$

304

Lake George, from opposite Sabbath Day Point.

$23\frac{1}{2} \times 13\frac{1}{2}$

21

305

Fawn's Leap, Catskill Creek.

$23\frac{1}{2} \times 16\frac{1}{4}$

306

Near Peekskill, N. Y., Early Autumn.

$23\frac{1}{2} \times 16\frac{1}{2}$

307

Tree and Rock Study, Hague, Lake George.

$16\frac{1}{2} \times 23\frac{1}{2}$

308

Shandaken Range, Kingston, N. Y.

$16\frac{1}{4} \times 20\frac{1}{4}$

309

The Clove, Catskill.

$23\frac{1}{4} \times 17\frac{1}{4}$

310

Oaks at Geneseo.

18×24

311

Near Bolton, Lake George.

$23\frac{1}{2} \times 16\frac{1}{2}$

312

Mount Washington, N. H.

$22\frac{1}{4} \times 16\frac{1}{4}$

22

313

Chocorua Peak, New Hampshire.

$23\frac{1}{4} \times 16\frac{1}{4}$

314

Waterfall at Hewlitt's Landing, Lake George.

$23\frac{1}{2} \times 16\frac{1}{2}$

315

Dead Trees, Catskills.

$23\frac{1}{2} \times 14\frac{1}{2}$

316

Elms at Geneseo.

$23\frac{1}{2} \times 16$

317

Trees by the Brookside, Kingston, N. Y.

$16\frac{1}{2} \times 21$

318

Near Kingston, N. Y.

$19\frac{3}{4} \times 14\frac{3}{4}$

319

Study at Marbletown, Ulster Co., N. Y.

$16\frac{1}{4} \times 20\frac{3}{4}$

320

Shandaken, Ulster Co., N. Y.

$16 \times 20\frac{3}{4}$

23

321

Oaks of Geneseo.

$17\frac{1}{2} \times 23\frac{1}{2}$

322

Chocorua.

14×10

323

High Peak, Shandaken, Ulster Co., N. Y.

$23\frac{1}{2} \times 17\frac{1}{4}$

324

Chapel Brook, Adirondacks.

$23\frac{1}{2} \times 16\frac{1}{2}$

325

Catskill Mountain Scenery.

$23\frac{1}{2} \times 14\frac{1}{2}$

326

Near Shokan, Ulster Co., N. Y.

$23\frac{1}{2} \times 16\frac{1}{4}$

327

Fallen Hemlock, Santa Cruz Road.

$22\frac{1}{2} \times 16$

328

Oak Tree at Geneseo.

$16\frac{1}{4} \times 23\frac{1}{2}$

24

329

In the Catskills (Tannersville).

$23\frac{1}{2} \times 14\frac{1}{2}$

330

At Hewlett, Lake George, looking South.

$23\frac{1}{2} \times 14\frac{1}{2}$

331

Catskill Clove, near Haines Falls.

$16\frac{1}{2} \times 23\frac{1}{2}$

332

Harbor Islands, Lake George.

$23\frac{1}{2} \times 14\frac{1}{2}$

333

Near West Campton, New Hampshire.

$29\frac{1}{2} \times 19\frac{1}{2}$

334

Hemlock Trees in the Catskills.

$16\frac{1}{2} \times 23\frac{1}{2}$

335

Hillsdale.

$20 \times 14\frac{1}{2}$

336

Elms at Geneseo.

$23\frac{1}{2} \times 16$

25

337

Thunder Storm, looking toward Sabbath Day Point,
Lake George.

$23\frac{1}{2} \times 14\frac{1}{2}$

338

Rocks at Hague, Lake George.

$23\frac{1}{2} \times 16\frac{1}{2}$

339

Chapel Pond Brook, Keene Flats, Adirondacks.

$23\frac{1}{2} \times 16$

340

Beeches near Tannersville.

$17\frac{1}{2} \times 23\frac{1}{2}$

341

Near Hague, on Lake George.

$23\frac{1}{2} \times 16$

342

The Lone Pine, Vicar's Island, Lake George.

$16\frac{1}{4} \times 23\frac{1}{2}$

343

Welch Mountain, Sandwich Range, New Hampshire.

$29\frac{1}{2} \times 19\frac{1}{2}$

26

344

Twin Oaks at Geneseo.

$23\frac{1}{2} \times 16$

345

Harbor Island, Lake George.

$23\frac{1}{2} \times 16$

346

Factory Point, near Manchester, Vt.

$24 \times 17\frac{3}{4}$

347

Deer's Leap, and Bloomer Mt., Lake George.

$23\frac{1}{2} \times 16\frac{1}{2}$

348

On the Hudson, Catskill Mountains

$23\frac{1}{2} \times 13\frac{1}{2}$

349

Fallen Trees in Catskill Clove.

$23\frac{1}{2} \times 15\frac{1}{2}$

350

Fallen Tree on Edge of Cliff.

$23\frac{1}{2} \times 15\frac{1}{2}$

27

351

Harbor Islands, looking toward Black Mountain,
Lake George.

$23\frac{1}{2} \times 14\frac{3}{4}$

352

West Campton, N. H.

30×20

353

Catskill Creek.

$23\frac{1}{2} \times 16$

354

Foot of the Slide, Catskill.

24×17

355

Maples between Grey's and East Kill, Catskills.

$17\frac{1}{2} \times 23\frac{1}{2}$

356

Birch Trees in the Catskills, near Tannersville.

$17\frac{1}{2} \times 23\frac{1}{2}$

357

Sycamore, on the Clove Road, near Palenville.

$17\frac{1}{2} \times 23\frac{1}{2}$

28

358

Foot of the Slide, Catskill.

$16\frac{1}{4} \times 23\frac{1}{4}$

359

Butternut Tree, at Hague, Lake George.

$16\frac{1}{4} \times 23\frac{1}{4}$

360

Group of Trees.

$17 \times 23\frac{1}{4}$

361

Black Birches, Catskills.

$16\frac{1}{4} \times 23\frac{1}{4}$

ORTGIES & CO.,

AUCTIONEERS.

LIST OF PAINTINGS LOANED FOR EX-
HIBITION.

362

Portrait of A. B. Durand.

WM. JEWETT.

363

Portrait of A. B. Durand.

E. METCALF.

364

Portrait of A. B. Durand.

JOHN TRUMBULL.

365

Portrait of A. B. Durand.

A. L. ROWSE.

(Crayon.)

366

Portrait Bust of A. B. Durand.

H. K. BROWN.

367

Portrait Medallion of A. B. Durand.

E. J. KUNTZE.

The above are in the possession of the family.

30

368

Portrait of A. B. Durand.

D. HUNTINGTON, N. A.,

President of the National Academy of Design.

Loaned by the Century Club.

369

Portrait of A. B. Durand.

BY HIMSELF.

Loaned by the National Academy of Design.

370

Portrait of his Mother.

A. B. DURAND.

Painted 1822. In the possession of the family.

371

Portrait of Jefferson.

A. B. DURAND.

Copied from the original by Gilbert Stuart, in possession of Jefferson's descendants.

372

Portrait of Luman Reed.

A. B. DURAND.

Loaned by Frederick Sturges, Esq.

373

Portrait of Jonathan Sturges.

A. B. DURAND.

Loaned by Frederick Sturges, Esq.

31

374

Portrait of James Madison.

A. B. DURAND.

Loaned by the Century Club.

375

Portrait of John Quincy Adams.

A. B. DURAND.

Loaned by the Century Club.

376

Portrait of Wm. Cullen Bryant.

A. B. DURAND.

Loaned by the Century Club

377

Sunday Morning.

A. B. DURAND.

Loaned by Royal C. Taft, Esq., Providence.

378

Head of a Roman Model.

A. B. DURAND.

379

Head of a Roman Model.

A. B. DURAND.

Loaned by Mrs. Jonathan Sturges.

380

June Shower.

A. B. DURAND.

Loaned by H. Bush-Brown, Esq.

32

381

Chappell Brook

A. B. DURAND.

In possession of the family.

382

Landscape.

A. B. DURAND.

Loaned by Frederick Sturges, Esq.

383

A Grace.

Copy from Titian, loaned by Mrs. Jonathan Sturges

384

Primeval Forest.

A. B. DURAND.

Loaned by Mrs. E. D. Nelson.

385

Cartoon of Primeval Forest.

In possession of the family.

386

Rembrandt.

Copied from a portrait by himself.

Loaned by Mrs. Jonathan Sturges.

387

Copy from Metzu.

Loaned by Mrs. Jonathan Sturges.

33

388

Portrait of Isaac Edrehi.

A. B. DURAND.

Loaned by Mrs. Jonathan Sturges.

389

Sunday Morning.

A. B. DURAND.

One of his earliest works, and different in treatment from No. 377.

390

Portrait of a Boy.

A. B. DURAND.

391

Child's Head.

A. B. DURAND.

392

Il Pappagallo.

A. B. DURAND.

393

Ariadne.

Copy by A. B. Durand, from the original of John Vanderlyn, and from which he made his celebrated engraving.

394

Ideal Head.

A. B. DURAND.

34

395

Sunset—Souvenir of the Adirondacks.

A. B. DURAND.

The last picture painted by Mr. Durand. In possession of the family.

396

Catskill Clove.

A. B. DURAND.

Loaned by the Century Club.

397

Landscape

A. B. DURAND.

Loaned by Dr. J. C. Peters

398

Landscape

A. B. DURAND.

Loaned by Hon G. M. Speir.

Press of J. J. Little & Co.
Astor Place, New York.